

CARMEL-BY-THE-SEA
CALIFORNIA
WEDNESDAY
JANUARY 16 1929
FIVE CENTSTHE
CARMELITE

VOLUME I

NUMBER 49

MOVIES
AT LOBOS

ON LOCATION

Who says that Mohammed must go to the Mountain? Carmelites have long since known that the Mountain always comes to them, in fact a whole procession of Mountains is passing through Carmel all the time. We do not have to travel in these days.

At present it is not only France, a French Canadian settlement, remote in space, that has moved into our back yards, but history remote in time, in the little village that Edwin Carewe has built for the sets of his movie, "Evangeline" at Point Lobos; with groups of houses of stone and plaster of colors and textures that blend with the shrubs and thatched roofs irregular in line that seem to rise out of the grass itself. In some cases it almost seems a pity that these charming houses will be destroyed.

This, and an outing in the sun and fresh sea air, with a picnic on the rocks at the expense of the Tec-Art Company, are the privileges of the three hundred or so from Carmel and Monterey employed by the company at five dollars the day each for the trifling service of standing around in costume and looking merry while the camera grinds. Gee! Lucky dogs!

Or so it may seem to the envious civilian crowd gathered outside the ropes. But we, in our itchy wigs, tight bodices and cramped shoes, begin to understand after the second day, what we are being paid for. There is really nothing more wearing than being used for long hours on something whose aim and purpose you cannot see. It is like a factory where each person endlessly makes some detail of a large unit without ever comprehending its process or seeing its completion. The fatigue of standing and waiting for the obscure inspiration of the group of directors is enough to account for this exhaustion. The psychically tiring element in it is that not a fraction of these hundreds of people excepting their faces and their tired feet, is being used. Intelligence and all the five senses might as well and better atrophy in this business



from a linoleum cut by Stanley Wood.

where the script man, the directors and the various technicians conspire together to create something out of the mass of human material. Even the star, in this case the really charming Dolores Del Dio, whose face is as intelligent as lovely, appears to have to move at the same pedestrian pace as the rest, under constant supervision needing only to understand from moment to moment that the effect is to be *sa dor merry*.

It is difficult and well worth the money, especially for those who have come from active and demanding jobs, this type of enforced idleness which is standing about waiting on someone else's will and whim. One girl remarked "Your life is in other peoples' hands every minute of the day."

From the minute you step in the bus at 8 in the morning you give over your liberty and your chances of longevity and immortality. But in all fairness, the whole management of the "mobs" is neatly done from beginning to end. You pass down the waiting line at the wardrobe tent with some despatch; the spectacular bearded gent behind the counter piled with clothes, has a pretty good eye for size and shape, and gives you a complete outfit after a single glance at you. In the dressing tents you disentangle yourself as quickly as possible and emerge entirely incog in a skirt, blouse and apron, and a braided wig with a cap of linen. At the set where you are taken in another bus, the horizon is dotted with figures exactly like yourself, so that you can scarcely remember your name. Every where are bright colors, for there is the widest possible variety within the costume type. Everywhere the tricorne hats of the men, the caps and aprons of the women. Lobos is completely disguised. If might be Plymouth Rock, except for the hundreds of cardboard boxes and paper napkins strewn over the face of the cliffs from yesterday's lunches. But everywhere you look among the people, is a possible set, a group of women beside a haystack, another group in a wagon with horses. Cameras could make use of almost any angle of the crowd and it would look authentic.

The set is a small plaster house with a complete transplanted garden of hydrangeas, hollyhocks and Scotch heather, and at the front an astonishing tree, cypress at the top, which has been converted in its outraged lower parts into a sycamore by ingenious application of paint and limbs wired on. There is a barbecue pit at the far end, with lamb and some eight or ten pigs, and turkeys, roasting over a slow fire. The farther you explore the set, the more awe-inspiring it grows. Long tables piled high with bread, cakes, pies, cookies, copper mugs and pewter pitchers. Doves, chickens and geese squawking about underfoot. Hundreds of details that contribute to the color. And the constant surprise of it is that these details do not seem to get misplaced. There are property men, but their dispositions are not harassed; there is noth-

ing of the confusion and anxiety of a stage production. These amazing people seem to have plenty of time and good humor. Another curiosity is unquestioning cooperation among them. There is so little temper lost, so little hesitation, or argument. Things simply get done. There are delays of course, a man will spend fifteen minutes setting a light at the right angle, then the set will be moved over fifty feet, and everything has to be done over again. A lot of time and energy is wasted this way—and the extras stand on one foot and the other—but there is no grumbling.

And the principals. Their faces stretched and cracking with the camera smiles they wear, go through the same action time and time again with spirit and good will, only to have the assistant hold up before the camera at a signal, the black letters "N. G."

After eight or ten hours, having accomplished only a small section of a scene, the day is over, and you extras dash for the bus and for your five dollars.

—V. T.

THE MUSIC SOCIETY ANNOUNCES ITS PLANS

The 1929 season of the Carmel Music Society will begin on Friday February 8th. For those who have not had notices the season's program is here presented in full:

London String Quartet . . . February 8
Leo Ornstein and Harry Farberman
February 26

The Kedroff Quartet March 15
Albert Spalding April 5

It is evident at a glance that these are all outstanding artists and it is only because we are on a through line of march, so to speak between Los Angeles and San Francisco, that we are able to hear them here. Their prices are high, and it is due to sustaining memberships that the Society is able to sell straight season tickets at ten dollars. Two-fifty for a seat may seem a big price to Carmelites, but if they will consider what it will cost to go to such artists in San Francisco, they can readily discover that they would have to spend more than the full price of a season ticket to attend even one of these concerts. Another phase of the situation is this: the Society could not have any big artist without the backing of the sustaining members. People who think that they ought to be able to attend single concerts if they feel like it or happen to be in town, must remember that under those conditions there would be no concerts to attend.

Choice of location of seats for the four concerts of the series may be made between 10:00 a.m. and 5:00 p.m. at any time from now on at the Seven Arts Press

THE CARMELITE CALENDAR

January

- 16 City Council—meeting. City Hall at 7:30.
- 17 Song Recital—Isona Sepulveda, at the Greene Studio, Twelfth and Lincoln, at 8:30. Tickets a dollar.
- 18 Discussion—luncheon. Dr. Aronovici, city planner, lecturing on New Tendencies in City Planning. Old Cabin Tea Room at 1:00. Reservations (sixty cents) of The Carmelite.
- 21 Folk dancing,—clay modelling, wood work, at the Sunset School. Classes open to all.

on Lincoln Street just off of Ocean Avenue.

Public sale of seats opens Friday, February 1, Theatre of the Golden Bough, 11:00 a.m. to 5:00 p.m., Sunday excepted.

After February 1, if seat reservation has not been made, seats for the four concerts will be chosen in the order in which subscriptions have been received, from the best seats available, and tickets will be mailed to season ticket holders. If the seats are not satisfactory, they may be exchanged at any time for the best seats available.

NEW TENDENCIES IN CITY PLANNING

The Carmelite initiates this week a series of lecture-luncheons for the discussion of problems concerned with social, civic, and economic aspects of life, as well as of the arts of life.

On Friday the eighteenth Dr. Carol Aronovici will lecture at its first such luncheon. His subject, New Tendencies in City Planning. Dr. Aronovici is a distinguished city planner, and lecturer at the universities of Pennsylvania, California, and Stanford. He is a speaker of charm and humor, and his facts are incisive.

Reservations for the luncheon can be made either through the Carmelite office, or the Old Cabin Tea Room, at which it will be held. The cost of luncheon is sixty cents, and the hour is one.

All those interested in the subject are invited to participate,—and those unable to meet at luncheon are invited to come afterward for the lecture, shortly before two.

ANNE MARTIN TALKS BEFORE CARMEL BRANCH OF PEACE LEAGUE

The Carmel Branch of the Women's International League for Peace and Freedom has been responsible for many a sound lecture and talk of unexpected interest and stimulation to the man busy with going up and down Ocean Avenue about his own affairs. No talk, unless it were that of Jane Addams, has shown more background of contact with those who are meeting together in Dublin, maybe, or Paris, or Prague, or elsewhere, to discuss how best the world may get along without fighting, than that of Anne Martin's Sunday night at the residence of Mrs. Esther Teare, before the membership of the Carmel Branch of the Women's International League for Peace and Freedom.

Anne Martin is one of those international figures given considerable space in "Who's Who," who has happily chosen Carmel for her place of living. She carries the title of Regional Director of the Pacific Coast for the Women's International League for Peace and Freedom. She made a famous race for United States Senator on the Nevada Independent Ticket some years ago, is a world known Feminist, a close friend of Jane Addams, and an unremitting worker in the cause of women and Peace, which latter has taken her to World Conferences of tremendous interest.

On Sunday evening Miss Martin addressed the membership of the Carmel Peace League, speaking very informally and chattily on her recent attendance in October at the Conference in Washington of the National Executive Board of the League. She said that she met Jane Addams in Chicago, and they two went on together to Washington. Anne Martin's part in the Conference was to state to the National Board how a closer cooperation might be worked out between the Eastern Executive Board and the Western Branches, and how the national viewpoint toward the Pacific Coast States might be bettered.

The central point of the Conference was, however, Miss Martin stated, the report on the Kellogg Peace Pact, and its prospects in the coming Congress. The National Board agreed on a policy of urging President Coolidge to support the Kellogg Pact in his message to Congress, to send it on to the Senate, and to ask Senator Borah to bring it before the Senate to be acted on immediately without reservations. The Board further emphatically agreed that it was opposed to the proposed Cruiser Bill, and that it would do all in its power to defeat this plan for increased armament.

From the Conference of the National Board Miss Martin went on to a second Conference in Washington, that of the National Council for the Prevention of War, which met the following week,

Frederick Libby presiding. This group also agreed upon the policy of aggressive support of the Kellogg Pact without reservations, and of determined opposition to the Cruiser Bill.

From Washington Anne Martin went on to New York, where was set for Armistice Day the Conference of the World Alliance for International Friendship Among the Churches. Here, among others, Rabbi Wise spoke on the Kellogg Treaty, and Nicholas Murray Butler, as well, both pointing out the inconsistency and the absurdity of holding the Kellogg Treaty in one hand, and in the other holding aloft the Cruiser Bill with its plan for "bigger and better ships"—sure causes of future war: Hence, here, as in the other two Conferences, there was a firm and definite policy for the support of the Kellogg Peace Pact, and for the defeat of the Cruiser Bill.

Miss Martin closed her talk with a strong plea to the members of the Carmel Branch of the Women's International League for Peace and Freedom to wire the California State Senators at once, urging them to stand strongly for the ratification of the Kellogg Peace Pact without reservations.

A VOICE OF FIVE - OCTAVE RANGE

Isona Sepulveda will sing her Nature music for the first time in public on Thursday night at the Greene Studio.

According to Isona Sepulveda, everything in nature has a keynote, its life-melody with color and rhythm. It is this life-melody which she sings.

There is in this Nature music, something as modern as Einstein, and as ancient as the Guyatras which Hindu Chelas poured forth in village gardens, to celebrate their attainment of religious realization.

Isona Sepulveda has heard this music since girlhood, but in order to render it to our ears, she has had to create an instrument capable of achieving the whole-tones of Debussy, the Overtones of the moderns, the subtle intervals of Hindu music, and five octaves without one shift of placement or break in register.

In the first part of her program, she will present arias from the operas written for tenor, soprano, contralto, dramatic soprano, lyric soprano, and coloratura.

Mary Young-Hunter will give an introductory talk. Ursula Cooper will be the accompanist.

Mr. and Mrs. A. C. Parnacott of London, England who are staying at one of the hotels were asked how they happened to come to Carmel. They said that while they were staying recently at Garoet in the mountains of central Java, a guest at the Ngamplang Hotel who hailed from Pietermaritzburg, South Africa, advised them to go to Carmel if they did nothing else. So you have an isosceles triangle of imposing terrestrial proportions with Carmel at the apex.

Personal Bits . . .

A bright letter from Pauline Newman in Paris tells of her having run into Mrs. Valentine Mott Porter, on Montparnasse. In her hand, a copy of the last Carmelite. Pauline practically stopped the traffic in order, as she puts it, to devour the Carmelite, advertisements and all. She protests forcefully, however, against the notion, recently put forth in this little sheet, of side-walk coffee-drinking-places in Carmel. "The very idea!" she writes, "What do you suppose I spent all my money to come to Paris for, if I could have drunk coffee on the sidewalks of Carmel!"

Edward Weston, known in the field of photography as one of its most distinguished artists in the United States, is now in Carmel and will occupy the Hagemeyer studio for some time.

Alberte Spratt, modern painter, has returned to Carmel from New York, driving most of the way. On her return she saw at Stanford an exhibition of the paintings of Foster Flint of Carmel. Her report of it is, that it is a magnificent show, and worth stopping off to see. It runs for another week or two in Stanford.

Dr. F. E. Corwin for many years resident-physician of California Hot Springs, Inc., has settled in Hatton Fields with his wife. Dr. Corwin will establish an office in town.

LOST—TWO OR FOUR YOUNG VILLAINS ELIGIBLE FOR A SPANKING

On her return from New York Alberte Spratt found her Carmel cottage in some disorder. Ransacked, in fact. Two youngsters, girls of fourteen or so, had turned the house topsy-turvy, removing only a pair of ear-rings and a school diploma, and leaving everything else, from spilled perfume to sewing-baskets and their contents, strewn about. Just as they were escaping, the faithful Gus, Chief of Police and Protector of Life, Liberty, and the Pursuit of Happiness in Carmel, came by. Two guilty souls, leaving in bad order by the back door, leaped off like startled deer. A key and other trifles dropped by the wayside as they ran.

Later on, two girls exactly similar, and two youths, captured a likely looking car (It was just standing there idle, you know; so why not make use of it?) and hastened out of town.

Alberte Spratt says that her key has always been under the mat, making her cottage available for the use of any of her friends who turn up during her absence in the east.

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Carmel

THE CARMELITE, January 16, 1929

**LET US KEEP AN EDGE
ON THE SEA-EDGE LOTS**

An editorial in last week's Carmelite states that "within the city-limits, the sea-edge belongs completely to the people." What people?

Last Sunday the writer walked to the irregular scallop of land between Scenic Road and the beach at the foot of Eleventh Avenue and stood there for the space of ten minutes to see the people who were using that piece of city land. Three cars were parked there, close to the edge, the balloon tires of one crushing down a struggling bunch of wild buckwheat, which at this season of the year should be getting its chance to send forth new growth later to give us the exquisite rosy pink balls of tiny blossoms which are beautiful from bud to winter seed pod. A second car nosed the tender shoots of a young cypress tree, and the third stood in the center of a bare sandy space covered a few years ago with some of the most lovely of our beach plants.

None of these cars belonged in Carmel, and I did not recognize Carmelites in the cars which drove past during that ten minutes. Four of them drew off the roadside and as far out on the edge as they could in safety and stopped.

Did any one step out of those cars and enjoy the salt wind and the fragrance of the shrubs and trees? No, these people sat behind glass breathing the same air they had brought with them into town, and enjoyed (?) the ocean. They had come a long way to see it, from Salinas, San Jose, Watsonville perhaps. They wanted to get as close to the sea as they could without leaving their warm seats in their cars and they understood perfectly that "the sea-edge belongs completely to the people."

Here is a list of plants that until recently could be found there in profusion:

Wild Buckwheat
Indian Fig or rose-colored Mesen-
breanthemum
Golden Yarrow
Dune Dusty Miller
Dune abronia or pink and yellow
sand verbena
Yellow, scarlet, pink, rose Indian
Pink.

Miss Eleanor Smith, our own competent naturalist, assures us that unless this growth is protected this season (having already been broken down and worn away to sand almost bare) we shall lose entirely this exquisite, fragrant and characteristic carpet of dune plants.

With this in mind a group has begun a campaign to save the sea-edge. This committee proposes to erect a few simple stone seats (such as have been placed by property owners on the shore point along the beautiful curve of shore just south of the city limits. The seats can be built at very little expense and should be placed where they will prevent cars from driving onto the spaces but not where

they will interfere with safe parking at the side of the road. Some of the points along the north section of Scenic are adequately protected by cedar trees. There are two benches already there, but the southern points where the sea view is particularly wide and splendid, are fast becoming sand pits, ugly and dangerous.

As soon as this plan has been accepted by the Trustees, the fund will be open to contributions and the Carmelite and the Pine Cone will give due publicity.

—E. T. G.

FROM THE ART ASSOCIATION

The Carmel Art Association is entering upon the second half of its second year, and is now holding its ninth regular exhibition, not counting two very successful one-man shows. The association is glad to announce that its debts are all paid, and that there is a substantial balance in the bank; but it needs more support from the community to carry it through the year and pay the salary of a curator.

We are wondering if the general public appreciates the effort the artists are making to keep a gallery open daily the year around, where visitors who come to this Art center, may see the work of its artists without money and without price. In the last three months, which are the duldest of the year, considerably over 1000 people have visited the gallery, and in August nearly 1000 came and this without any special effort at advertising.

It is still a young and struggling society, but it has proved itself an asset to the town, and should be supported not only by the artists, but by every merchant in Carmel, as well as by those who have come here to live and enjoy the privileges of the place.

Laguna Beach would hardly be known throughout the state were it not for its Art Gallery, open the year around.

After ten years of untiring effort on the part of its artists, they are about to open a fine fire-proof gallery, to house their exhibitions, and the town is justly proud of the achievement. Why should not Carmel follow their example, and give support and encouragement to their hard-working artists, by at least supporting the association as it is, in its present inadequate quarters?

Some of the residents of the town, who are not artists, are doing yeoman service, by giving their time to the business of the association. Mr. W. H. Normand, as treasurer, and Colonel Robt. H. Sillman, as Financial Secretary, will be pleased to receive your checks for any amount you may feel inclined to contribute.



THE JANUARY SAN FRANCISCAN

contains an article on
'THE NEO-CARMELITES'

by Katherine Parrott Gorrings,
which airs certain foibles of
Carmel's mystics and radicals,—
Let us know what you think
of it. Is this a true version of
Carmel Life?

In this issue are also a Hage-
meyer portrait of Lincoln Stef-
fens—and an article on the
early days of Mencken, Lewis
and Jeffers.

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The Arts . . .

In a little garage-studio on Camino Real, Ray Boynton is shaping and smoothing to a fine surface the gesso panels for his next mural painting. A sketch, six-feet high, shows Saint Francis, the flutter of birds about his head, among his beasts. These murals are for the building of the Associated Charities in San Francisco, and will be seen by children.

Mr. Boynton is on sabbatical leave from his teaching this winter, and finds himself here with his passions divided between wood-block making and mural painting. Each has a strong appeal for the hand. Of his convictions concerning the True Nature of Mural Painting Boynton vigorously wrote some time ago in *The Argus*:

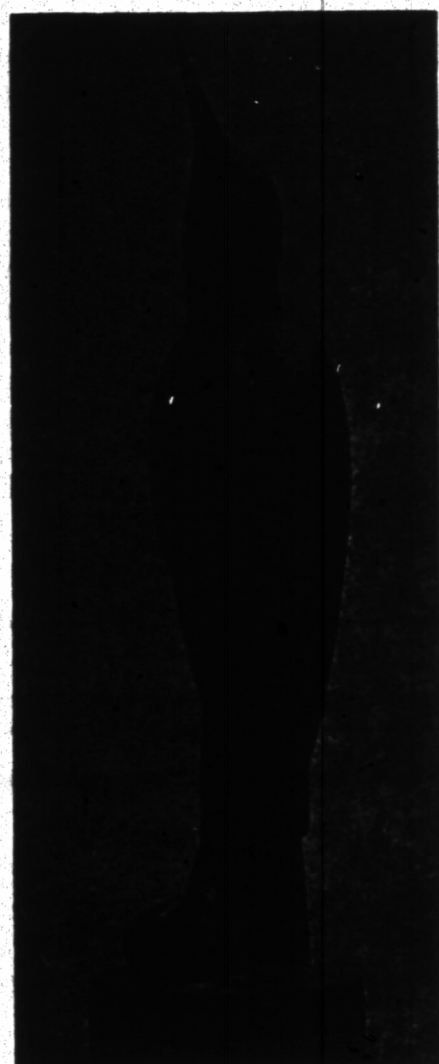
"Mural painting as it has been carried on for a long time, and as it is practised generally today, has ceased to have any vital relation to the wall or to architecture in general, largely, I think, because so little of it is done on the wall. Being done always in the seclusion of the studio, it has lost the intuition of the wall and its discipline of scale and color. This discipline of the wall—creating in place and within the proper limitations of material and method—is perhaps the most vital single factor in great mural design. Without these real limitations it has become simply the large easel picture pasted on the wall, generally a bit stilted and mannered and self-conscious, or else with limitations imposed on it that are so arbitrary and foreign that they are meaningless. The shallow worship of sunlight in landscape, the doctrinaire ideas of 'true' color that deny the validity of the earth colors with their somber magnificence of reds and browns, the banal tricks of oil painting, have left us stammering before the fall, repeating shopworn theatrical commonplaces, making empty gestures for design, helpless with gold, not knowing the difference between enrichment and display, without even the language of a design that has the monumental dignity of the authority of true decoration. If any true monumental style is ever evolved in this country it will have to be evolved on the wall, as it has been in every other instance."

"In art there is a fundamental discipline established in meeting one's materials on a plane of equality, in submitting with some degree of humility to their limits in order to discover their possibilities. It leads to power where an attitude of arrogance leads to frustration. One learns the profound truths of art from materials. It is the basis of all sound craftsmanship and all great design. It is the secret of the high perfection of medieval stained glass and carving, and it also explains the degradation of these in the 18th and 19th centuries. I think it explains, more than

any other thing, the decay of mural painting in our time.

"Intimate contact with the wall and its materials, the sobering influence of their limitations, these are experiences that may not be arrived at vicariously, as studio decoration attempts to arrive at them. In fresco, the definite range of color, the limit of time in which an area must be completely finished, these are limitations that are real. They impose economies and austerities of design that are the essence of style. This is the discipline of the wall which we have lost, the thing that must be experienced again if we are to recover a true language of decoration on the wall."

Carving . . Bird
by Chana Orloff



courtesy of The Argus

ELEMENTAL MUSIC

I remember sitting on the hilltop at Asilomar one day last Spring, talking with Ella Young the Irish poetess. There was a mist of white forget-me-nots among the queer old twisted pines. If you half-closed your eyes she looked like a dryad lying there in the thin grass with a goat-skin coat thrown over her.

"The world is full of wonders, child," she said with a light in her strange eyes. "I heard a remarkable thing yesterday. A woman sang to me on the cliff. She caught the undertone of the rock; the deep reverberation. It was an elemental singing, with a catch of the wind in it, and something of the salt sea."

"Was she an Undine or a real woman?" I asked, wondering. "Oh, a real woman," said Ella Young. "It was Isona Sepulveda."

—D. H.

CAVEAT EMPTOR

Every year there is the same cry from Americans returning from abroad with furniture or other goods sold to them for antiques, marked antique and on which they have paid an export tax from the country of their origin as antiques, that the U. S. Customs officers don't play fair. These sceptical appraisers, they charge, seeing on the manifest an antique chair for five dollars, exclaim, "It can't be done. It must be a reproduction." And they promptly slap an import tax on it. The traveller is then faced with the alternatives of paying and swallowing his ire or of hiring experts and going through troublesome and expensive legal procedure to get the goods accepted as antique.

There is another way out, however, for the importer. At least for those on the east coast. Frederick Rummelle, who returned a couple of months ago from an extensive tour through France, Italy, Switzerland, Spain, England, reports that the east coast importers have formed an organization, the Society of Antiquarians, which is intended to defeat governmental high-handedness in dealing with the small importer of antiques by providing him with an association to fight his battles for him.

Mr. Rummelle plans to form a similar society for the Pacific coast.

MISS HADDON SPEAKS TO P. T. A.

At the meeting of the Carmel Parent Teacher Association last Wednesday Miss Anne Haddon of the County Library at Salinas read a paper on the subject of "Children's Reading."

One of the most interesting points brought out by Miss Haddon in her discussion was the fact that the child who has learned the mechanics of reading by the age of six has a great advantage. On the other hand, children who have not learned to read before the age of eight are permanently handicapped in their reading. This statement, based on the findings of Dr. Terman, is very interesting, as it is quite at variance with the theory of some modern educators (Marietta Johnson, for instance) who are opposed to having the average child learn to read before he is eight.

It is at this time that the boys and girls are beginning to have an interest in adult reading. The quality, not the quantity, of this reading is most important, as the adult taste is formed by the age of fifteen. After that age there is little hope of a good taste being cultivated.

Miss Haddon is leaving at our Carmel Library many of the books on her list of recommended reading, as well as an up-to-date catalog of reading for children of all ages.

—G. M. B.

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THE CARMELITE

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Owned and published weekly by
The Carmelite Publishing Company,
at the Seven Arts Press in Carmel.

Subscription rate, two dollars the year,
foreign, three dollars:
five cents the copy

Entered as second class matter February
21, 1928, at the Post Office at Carmel,
California, under the act of March 3, 1879

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EDITOR: Pauline G. Schindler.

CONTRIBUTING EDITORS:

Lincoln Steffens	Fremont Older
Carol Aronovici	Dane Rudhyar
Sara Bard Field	Laidlaw Williams
Charles Erskine Scott Wood	Ella Winter
Dora Hagemeyer	Stanley Wood

CIRCULATION: Bruce Monahan

STAFF ARTIST: Virginia Tooker

Editorials . . .

A REJOINDER

There is slight choice between the bird who buries his head in the sand and the "bird" who claps a blind eye to the telescope: neither knows, nor cares to know what is taking place about him. But the individual who stops his ears against *vox populi* and public opinion, while voicing such statements as the following, is either willfully and intentionally dull or hearing—or—he is discoursing through his chapeau:

"The Pine Cone, too, has heard complaints of the library tax, and most of these have been by people who never spend inordinate amounts for books, and haven't any use for a library either at home or down town. Nor have the complaints been by owners of the more modest homes."

The Tax Collector's records deny this, for there are numbers of "Paid Under Protest" registered by property owners of both high and low degree.

Then, too, one might suggest that asking the WHY of a thing does not constitute a "WEEP." Our city records show that Carmel property owners paid a library tax of 15c on the \$100 during 1927 despite the fact that not until April 1, 1928 did that public institution begin to function. Our library taxes are intended to cover operating expenses—yet—during 1927 there was no Public Library operating. WHY?

Again: Our fiscal year begins January

1st, and ends December 1st, and our taxpayers were charged for the full twelve months of 1928. The Public Library actually operated only nine months of 1928. Carmel has paid for service which it did not receive.

The old library would willingly have continued service to her patrons through 1927 had she not received a written announcement during the fall of 1927, that the new Public Library was ready to operate. Such was not actually the case however. Consequently, from the closing of the old, November 15th, 1927, until the opening of the new on April 1st, 1928, Carmel patiently waited. It would be easier to determine what one paid for this watchful waiting, then WHY one was asked to pay for a library yet in embryo.

THEREFORE BE IT RESOLVED THAT "WHY" is in perfect order according to Roberts' Rules, even though this query comes from the so-called prosperous and affluent.
—E. F. L.

CARMEL WON'T PLAY HORSE

Carmel is awakening to its library scandal at last. At the time when protests should have been made against the tax at the Council meeting, not one interested citizen was present. Then the tax bills came in. Now the indignant citizenry—or such of them as are property holders—flock to the newspaper offices and hold indignation meetings at street corners.

And that is as it should be. But in the heat of indignation sight must not be lost of the real reason that this library in Carmel should be regarded as uncitizen-like by good citizens. The reason is not because some poor little rich men have to pay a heavy tax. The reason is that the tax is for a purpose which can only help to defeat the real purpose of libraries, and one of the best library plans in any country in the world—the California Library Plan. Yes. This Tax helps to defeat that plan.

Let us take the first point. Twenty thousand dollars were given the city for this library: and in the second year of its existence ten thousand dollars are to be raised by taxation. That is, the gift of twenty thousand was so badly proportioned that it did not meet the needs even of the library building. The building is large, not fireproof, and the expenses of its material upkeep this second year are to be half the amount of the gift.

Of the ten thousand dollars, less than one tenth is to be spent on books. Less than one tenth.

But the real reason Carmel is perpetrating an intquity by this library is one which cannot be undone now: and we write this Editorial in order that this and other communities may not make the same

mistake in like situations again. We print elsewhere an article on the California Library plan; a plan by which every county in California is served with books free, and any individual in the whole of the State can get a book if it exists in the State. Not only in his small town or village: in the State. The Harrison Library is a home of County Library books too and any resident of Carmel can avail himself of the County Library service.

But if all the money given by Mrs. Harrison and all (or even only a small fraction) of the money spent by Carmel citizens in library taxes were spent on the county library pretty soon there wouldn't be any book anyone in this State wanted to read that he couldn't get out of the State or County Libraries. What we have to get away from are the small and necessarily less efficient, overlapping local libraries (including private circulating libraries); there should be one system reaching out from all over the State to big city and tiny rural community alike. California has the machinery of this plan, and it is up to Californian communities to support it. As it stands now Monterey County contributes less than any other Californian community to the support of the County Library system. Meanwhile ten thousand dollars go this year for fixtures, salary and insurance for a local non-fireproof, library building.

Correspondence

WHAT PRICE "FREE!"

In order that the Carmel tax-payer may have some understanding of the operations of our library this article is offered them.

That Carmel has a "FREE" Public Library is paradoxical!

For those living in Patagonia, Manchuria, Saskatchewan or any one of the million intervening points, our library is a "FREE" institution. But to the tax-ridden Carmelite—NO!

This need not be so, and doubtless would not be, if a sympathetic understanding of Carmel's needs was brought to bear.

Those living in Carmel Valley, the Point, the Highlands, Pebble Beach, Carmel Woods, or Hatton Fields have absolutely free library service at Carmel for the simple reason that they are not paying taxes into our city treasury. Borrowers from Monterey, Pacific Grove or transients may, upon the deposit of two dollars (\$2.00) also enjoy free service and their two dollars is returned to them when service is no longer desired.

Monterey City Library—until recently—charged non-residents a fee of 25c per

month for service. This is one reason why Monterey tax-payers are asked 10c on the hundred for their library tax, instead of 30c on the hundred as the Carmelites are now paying.

This sort of administration makes it possible for our neighbor to get along with an appropriation of \$7000 (which includes the appropriation for the New Monterey Branch) whereas, the Carmel library receives twice that amount. WHY? Is it because our library is yet an infant? Far more reason then to relieve the tension at every possible point until the infant can stand alone.

Those living in Carmel's environs (excepting Monterey and Pacific Grove where there is an established library) have been given free library service in token of the fact that they do their purchasing in Carmel. WHY THIS GRANDIOSE GESTURE?

How much is the Carmelite (who is not a merchant) benefited by the non-residents' grocery purchase? It does not lower his tax rate one penny. On the other hand, if these very willing non-residents were permitted to pay their just share toward our library's upkeep, our tax rate could be lowered. Furthermore, it is just as probable that these non-residents will do their purchasing in Monterey or P. G. So what does this gesture amount to?
—H.C.L.

GRAMMARIANS FUNERAL

Is the American language slipping over a precipice and shall we, or can we, rescue it? Middle-western, and much of western, speech, is different from the parent-tongue in grammar, modulation, and inflection. The classicist resists it, and calls it "wrong." It is not only in disaccord with "correct usage," but it offends his ears aesthetically.

And yet the new generation of children, a whole new generation, of children from Illinois to California, are now growing up with speech strongly unlike that which many of their parents speak. Its earmarks are the softening of the consonants and the relaxing of the vowel sounds. There are also becoming universal, changes in grammatical usage which make the hair of the grammarians stand on end, and set them to declaring "This is what happens if your young do not know Latin and Greek." And it is likely that our young will know less and less of the classical languages, together with their grammatical structures and our own word origins; and that fewer of our university instructors, our high school teachers, and parents and teachers of young children, will know language origins.

We are therefore begun upon a period in which speech constructions will be much looser. Grammatical forms may hold authority still for a while,—but the

tendency in modern education is more and more strongly to omit the study of formal grammar altogether, so that the shifting forms of current usage will more and more be the determinants of speech.

The softening of the American "t" into "d" is one of the most persistent characteristics in the change. "Thirty beautiful liddle things," we say; or perhaps we soften the "little" still further to "li'l." This is the tendency not only in the slums of speech but also unconsciously creeps up, so pervading is it, among the aristocrats of words. "Fifteen cen's a copy" we pay; and the "o" in "copy" is not an "o" at all, but a hybrid between "O" and "A." (Not a musical hybrid either. An American must completely make over his enunciation before he can sing.) Our flattening of the "o" in "box," "top," "not"; our twisting of "fire" and "iron" into "far" and "aron" or "ayorn," are all part of a tendency to reduce the vowels from five (plus their diphthongs) to two,—"a," and short "u."

Clipped precision of speech declines in the cities. The jaw is relaxed. The muscles of the face, tongue, lips, are lazy in our generation.

Enunciation, like posture, reflects mental attitudes; and these changes are simply a part of "the new freedom," the informality, the lack of authoritarianism, the emancipation from the old mental rigidities.

The classicist who has enjoyed the beauty of speech as he does the order of a well-kept garden, with its hedges carefully clipped, suffers these days.

The question remains, whether to attempt to resist the tides of language changes which are symptoms of major modifications of social attitudes; whether to make a terrific general attempt to keep back English speech from the precipice over which it is slipping in our country; whether to make severe changes in our education in order to develop a fresh language-consciousness, a passion for speech such as the English have. Or whether to let it go; to see in our softening of spoken consonants a reflection of irresistible social alterations; and to be content to hear from the lips of our children a speech which must still sound to us for twenty or thirty years longer, desperately unlovely, desperately "sloppy."

Perhaps in the ears of future generations the present "a," the "t" softened into "d," will be as music. Perhaps the sort of tone which the American nasal "a" produces will be acceptable in the dissonant harmonies of the future. Mencken's heavy volume, "The American Language" some years ago marked the classicist an anachronism.

Some of us will accept the change, and be content to hear from our children a speech which is a symbol of the separation of generations. Others will struggle acutely to develop in their young a

sensitiveness to speech as though it were a sort of sculpture requiring an exquisite discipline.

But these will be a tiny minority.

At this point American speech branches into two, or several; and in the end we shall perhaps have several languages, distinct, as are literary and folk Irish, from one another.
—p. g. s.

MYSTICISM AS EVASION

In a recent lecture in St. Louis Dean Inge expressed on behalf of the church, very much the convictions which leaders at the conference of last week uttered at Asilomar. "We want," he said, "a new reformation... neither fundamentalist nor modernist. BUT it will rest on mysticism, which means the practice of the presence of God; and on rationalism, which means confidence in science."

Against this let us set the statement, in "Whither Mankind" edited by Charles A. Beard (Longmans Green Company 1928.) made by Dr. Hu Shih. "Dr. Hu Shih has discerned" writes H. M. Kallen, "that what is called the 'spirituality' of the east is in fact a confession of failure. Defeated by the variegated forces of matter, the eastern mind compensates itself by taking refuge in an imagined world of the immaterial in which it says it is safe and free and happy, while in fact it is the slave of famine, disease, and sudden death... and all its life is a struggle without courage, it is dying a defeat without repose. Dr. Hu acknowledges and declares that the western mastery of matter in the form of science and machinery, is the real spirituality... that western 'materialism' is the spiritualization of matter, eastern spirituality a compensatory escape from matter unconquered, unhumanized."

It would be interesting to hear what a man like Keyserling had to answer to this. By comparison with ours, the face, the delicate hands, of the Hindu are still almost too convincingly beautiful.



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Poems...

STILL JANUARY

(to H.)

Earth with her usual arrogance has flung
A tentative iris through the grassless ground.
Can this be Spring?

Ah no,
Spring, I remember,
Danced with gold shoes
Unbidden through the blood.
Spring was made of the voice of children
Playing before sundown in the street,
Wild mustard shining in the ditch,
Thin flames of grass among the little stones.
Spring made the hills leap like young fawns
Startled into the pasture of the sky.

Miraculous flower!
Frail, with a touch of tiger,
It is too deeply winter to believe in Spring.

—Dora Hagemeyer.

IMPROVISATION

I have heard the sea-harps crooning...
Out of the tides... dark music... crooning
Out of the sea-hush...

I have seen the amber-dripping fingers
Weaving, weaving
Over the strings as the slow tide swung
Shoreward... seen the drenched
Gold hair weeping down, the heavy green
Tears falling...

I have heard the music, singing
Of stars shaken out of the quiet sky... stars
Grown drowsy, tarnished
By the tide-drift, slowly turning to sea-green,
sea-gold,
The luminous silver...

—Ellen Janson Browne.

THE FLEETING YEARS

To the shoreless ocean swiftly flows life's river;
My weary heart is sad within my breast.
Pale dead blossoms softly falling on earth's bosom,
Remind me that I, too, ere long must rest.

—Wei Ch'eng Ch'ing
(T'ang Dynasty)
Translated by Henry H. Hart.

Books . . .

GOOD MORNING, AMERICA by Carl Sandburg. Harcourt Brace & Co., Two Dollars.

Carl Sandburg's new book of poems "Good Morning, America" certainly speaks with the voice of Carl Sandburg and America. Here are sky-scrapers, white winds, hod-carriers, moonlight, slang and sea-foam all poured into a book stirred up and somehow made organic. It takes a true poet to do this sort of thing, and Carl Sandburg does it. He knows his America. "Let working clothes be sacred," he says, "Let us find blue moons on a new star path."

One does not have to see and smell the prairies if one reads these poems. Great cities pile up on the sky-line and the sun turns red morning to jangling noon and passes on to night and silence. Long low winds blow over; harvest follows Spring; highways hum under incessant traffic; "high in the twilight blue the propellers of man and the evening air mail droning from Omaha to Chicago, droning across Iowa and Illinois"; great civilization writes its young name across the century.

Read "Good Morning, America" for its crispness and the tingling touch of fresh life. Read it to discover a new art where man and nature meet; where a great steel girder is as beautiful against the moon as any poet's tree.

—Dora Hagemeyer.

SPRING GRASS

Spring grass, there is a dance to be danced for you,

Come up, spring grass, if only for young feet.

Come up, spring grass, young feet ask you.

Smell of the young spring grass,
You're a mascot riding on the wind horses.

You came to my nose and spiffed me.
This is your lucky year.

Young spring grass just after the winter,
Shoots of the big green whisper of the year,

Come up, if only for young feet.

Come up, young feet ask you.

—From "Good Morning, America"
by Carl Sandburg.

MEET MRS. GORRINGE

It is a pity that Mrs. Gorringer in her article "The Neo-Carmelites" in the San Franciscan this month, has failed to make

use of her opportunity. There is rare material for satire in this community,

but Mrs. Gorringer either through lack of subtlety, or lack of contact with any of the various representative groups in the town, has had too little material to work with, and too cliché an imagination to develop it truly. The result is that her article is merely a sneer at neo-artists the world over, as laymen have sneered since time began.

DRY WOOD

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World News

WORLD YOUTH DEMAND PEACE

The report of the Conference of World Youth held the end of last August in Holland has been published. There were 461 delegates from 31 countries representing 110 different organizations at the Conference.

The work of the Congress was divided among six Commissions dealing with the problems of Race, Minorities, Politics, Economics, Religion and Education in relation to world peace.

The freedom of the Coloured Races was energetically demanded by the Youth of Africa, India, China, East Indies, Western Asia and America. The Congress declared itself absolutely against all race oppression and for representation on an equal footing of all races in the League of Nations.

By a large majority Gandhi's principles of non-violence and non-cooperation were accepted in the relations between oppressed peoples and imperialists.

Other measures passed were, a condemnation of all imperialism and of all customs barriers and a demand that all countries should disarm and war be stigmatized as an international crime. An almost unanimous resolution was passed against conscription and by a two thirds majority one declaring that all Christians should refuse military service. The importance of Religious and Educational work for peace was recognised. It was agreed that churches should take an absolute stand against war and to this end should be wholly independent of the State.

Peter's Paragraphs

Many a writer has gone out upon the lecture platform to discover that he was addressing a new audience, people who had heard of him but never had read his writings, and the lesson he learned was that there was hearers as well as readers. When the movies came along another lesson was taught authors. The rush to the picture houses showed that there were people who preferred to see than to hear or to read; indeed it looks as if there were minds that will not read or listen, but only see. The Talkie-movie is encountering this obstacle, and it may be that the Talkies will fail and the radio take over the hearers and the Movie go back to the seers. In other words, it may be found that the line of least resistance is to accept the divisions of the human race into readers, hearers and lookers.

If the arts divide as men seem to be divided into visualizing, auditory and cogitative appeals they will develop clearly and surely but slowly. Understanding their audiences, artists will understand the limitations of their arts. Painters not so often paint literary subjects and musicians will not use literary titles. But the greatest gain will be that artists will realize the size of their possible publics and start afresh from the ground.

Painting and music in the Middle Ages began with the people and gradually worked up to a degree of knowledge and skill which approached perfection. The public went along for awhile. Common taste became pretty good taste. But society was aristocratic, the princes and the priests demanded and won the service of genius, and art flew away from the people, who were left behind where they are now in Europe, far behind. The arts were corrupted somewhat in the process, their roots were cut, the inspiration of the despised mob was lost, when the artists found that they could get along without the people.

THANKS FROM THE FESTIVAL COMMITTEE

The Christmas Festival Committee wishes to thank through the Press those who so gladly gave of their time and funds to make this new venture in Carmel a success.

The extent of the cooperation and the spirit of it was a constant source of inspiration to the Committee. To those who did typing, electrical work, attended rehearsals both for the pictures and the music, to the children who participated, to those who directed and assumed responsibility for an untried venture, to the Press who gave the affair such splendid publicity and such fair criticism, to the manager of the Golden Bough Theatre who gave the use of the theatre, to our director of the Carols at the Community Tree, to those who trimmed the Tree and to the always beloved Santa Claus and to those who provided the candy, this Committee sends greetings and thanks!

It is our hope that the Spirit of Christmas in Carmel may continue to express itself through such beautiful presentations in the coming years. Following is the financial report of the Committee as rendered by the treasurer.

Hester Schoeninger, Chairman Christmas Festival Committee.

Receipts and disbursements for the Christmas Festival.

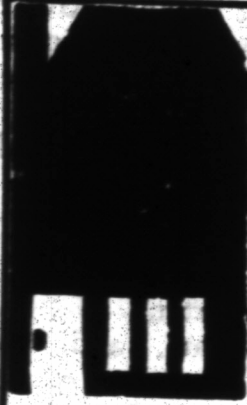
Balance 1927 funds	\$ 31.85	
Contribution 1928	213.00	\$244.85

Expenses:

Labor and operating lights at Golden Bough	\$ 52.00
Typing carols	5.00

Globes for tree . . .	19.20	
Tree and ornaments for tree	23.10	
Extra globes	13.80	
Candy for tree	15.00	
Costumes	25.20	
Moving chairs and piano	7.50	
Labor at school	2.00	
Electricity and heat at Golden Bough	30.20	
Materials, wood, dyes	6.19	199.19
Balance		\$45.66

H. F. Dickinson, Treasurer Christmas Festival Fund.



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The Youngest Set

FROM THE SUNSET SCHOOL

The First Grade is building houses. One is a block house and the other one an apartment house. The furniture is being made from boxes, and while perhaps not quite trustworthy, quite wonderful in the eyes of the youthful carpenters. Excursions have been made around town to study the different types of houses. The Apartment House is quite complete, with Kitchen, Living Room, Bedroom and Bath.

Their garden is growing rapidly. Mistress Mary is ever so busy with her sprinkling can, and the tiny hoes and rakes are kept busy also.

—Jean Spence, Fifth Grade.

* * * *

NEW STUDENTS AT SUNSET

Mrs. Johnson's Kindergarten:
Edith Cox, Frank Ballam, and Glen Striker of Carmel. Helen Scott of Berkeley and Helen Wetzell of Carmel.

Miss Wood's Fifth Grade:
Mavis Ellsworth of San Jose, Earl Dor-
rance of Berkeley.

Mr. Evan's Sixth Grade:
Orville Morris of San Jose.

Miss Swain's Seventh Grade:
Vincent Morris, Marilyn Beaver.

—Jean Spence, Fifth Grade.

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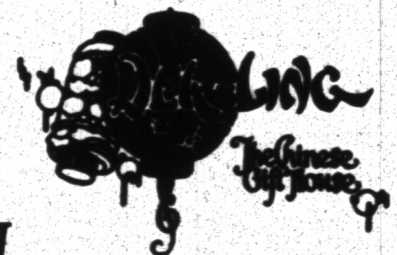
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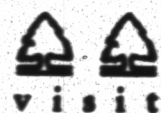
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REAL ESTATE—LOANS—RENTALS
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WHY DOES A
MONKEY CLIMB?

ANSWER:
TO GET SOMETHING

WHATEVER IT IS, GET IT AT

HOLMAN'S

Lighthouse Avenue

Pacific Grove

**COSTS MORE INITIALLY
LESS EVENTUALLY
and
... REAL SATISFACTION ...**



Ret. Alters
RADIO
LABORATORY
404, Broadway St. Monterey Calif. Telephone 200

Furniture can be hospitable

Climax Furniture Company
Phone 80 Opposite Hotel San Carlos Monterey

**Happy, loving children—
bathe them in comfort**

YOU know the risk children take when one minute they get over-heated and the next chilled. Undressing children in a cold bathroom exposes them the same way. And why endure a bleak bathroom yourself?

You can get an excellent portable electric heater—one that really heats. Perfect while you're sewing, reading, dressing or shaving. Our heating rates average 32 per cent less than your lighting rates.

See these electric heaters at a dealer's or phone our office. We'll send you one for approval.

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Owned - Operated - Managed
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SETH ULMAN
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